



NITSCHE BROS.  
PRINTERS, BINDERS,  
Blank Book Manufacturers,  
COLUMBUS AND PULFIS  
COLUMBUS, O.

# Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

PUBLISHED MONTHLY.  
AT 295 BROADWAY, FOR \$1 PER YEAR.

AND TEACHERS' GUIDE.

ENTERED AT THE POST-OFFICE OF  
NEW YORK, N. Y., AS SECOND-CLASS MATTER.

D. T. AMES, Editor and Proprietor.  
B. F. KELLEY, Associate Editor.

NEW YORK, JANUARY, 1884.

VOL. VIII.—No. 1.

## Lessons in Practical Writing.

NUMBER I.

By A. H. HINMAN.

Copyrighted by A. H. Hinman

We think while we write,  
And write while we think.  
If we think right we write right.  
And there's no loss of ink.

By thinking and writing,  
Perfection is gained.  
But habits will leave us,  
And good ones remain.

Our movements are directed by the mind. Skill in any art is the result of properly directed efforts. The secret of success in writing lies in a careful study of correct rules, and a constant observance of them during practice. We have full faith that if all who desire improved penmanship will study and carry out the instructions in this and future lessons they will be well rewarded. Fair writing, like "Fair Lady," will not be won by faith heart or indifference. The many little attentions suggested in these lessons are vital to success. Position gives power, and as it aids to writing the feet should always be flat upon the floor. The body should lean slightly forward and to the left about five degrees from perpendicular, with the breast about one inch from the desk. The seat and desk should be adapted to the needs of the student. The top of the desk should be even with the elbow of the writer, as his arm hangs at his side. The position for copy-books upon narrow desks is the right side at the desk.

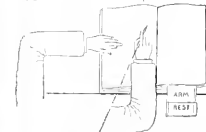


For correspondence and general writing, the front position is correct.



For writing upon large books, the left side is best.

Position for Desk-keepers.



While writing, the eyes should be from

twenty to eighteen inches from the point of the pen, the distance depending upon the size of the person. The light falling upon the paper should come from the left side of the writer, and in the evening should be lamp-light instead of gas. The position of the right arm should be well out from the body, while the hands should come together on the paper at a right angle well away from the breast. The left should hold the paper, and the other the pen.

In holding the pen, the back of the thumb should be bent nearly to a right angle, and the second finger bent so as to bring it nearly opposite the thumb.

The forefingers should reach beyond all other fingers, the end being about one inch from the point of the pen. The forefinger nail, the lower part of the thumb and wrist, should be upon a straight line, and with adults one inch above the paper. The second and third fingers should always be separated, while the third and fourth fingers should bend beneath the hand never to rest, but always to slide with a lightness of touch equal to that of the pen. The penholder should cross opposite the knuckles, the upper end pointing at or a little below the right shoulder. The penholder will balance better in the hand by being shortened one inch back of the knuckles. The penholder should be held lightly between the thumb and fingers, gripping it only at the instant of making a shade. Both ribs of the penholder should rest evenly upon the paper, while the more erect the pen is held the finer will be the line. The penholder should be of light wood, with the pen-clasp always firm upon it.

As the above instructions are presented as reliable aids to good writing, it may be of value to some readers to learn the results of their violation. When the feet are crossed or placed in an awkward position, they do not give that firm and natural support to the body which is essential to good writing. When sitting too far from the desk and leaning forward too much, the weight of the body is apt to be supported in part by the right arm, which interferes with ease and freedom of movement. Too much leaning may result from a desk too low, or seat too high; or, an uneasy and unnatural position of the hands and arms may result from a desk too high, or seat too low, cramped writing being the result. Throwing the head well over to the left, often deprives one into being pleased with his writing during its execution, but disappointed when viewing the writing squarely before the eyes. The head should, therefore, be upon a line with the spine. Where the hands do not come near together an easy support of the body is not obtained; and when the hands are brought too near the breast the movements of the arms and hands are impeded. When the thumb and second fingers are placed upon the penholder nearly straight or without being well bent, their movements are weak and feeble, and easy finger movement is absolutely impossible; while with the thumb and second fingers well bent, they are in the best position for straight and easy action. The thumb well bent, resting against the

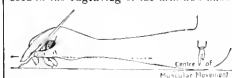
sides of the handle, gives the power to make strong upward strokes in long letters with ease, simply by straightening the thumb. The sliding upon the nail of the little finger is practiced as successfully by skillful penmen as where two nails touch the paper. All experience proves the fact that, however difficult to acquire, correct penholding is absolutely necessary for success in producing easy and correct writing.

The dropping of the wrist near to or upon the desk prevents the benefit of the muscular movement. This movement is most effective when the wrist is raised so as to bring the rest near the elbow. When the penholder does not point at or near the right shoulder, the hand is turned over too far to the right, bringing the pen's point upon the paper, so as to cause them to move sideways. This produces imperfect lines and shades—besides, forces the fingers to do the writing without the aid of the muscular movement. The gripping of the pen prevents the limber action of the fingers required to produce the light touch necessary for the clean cut, smooth, hair lines so effective in fine penmanship. Besides, gripping the pen soon causes the hand to ache, and is the main cause of writers' cramp. An easy cure for gripping the pen consists in wrapping twice around the penholder where the fingers rest till its thickness equals that of a blackboard eraser. Turning the hand over to the right, while writing, is easily corrected by tying a six-inch pencil or stick across the palm of the hand, allowing it to project to the right one inch.

Movements in writing are of four kinds: Finger, Muscular, Combined, Wholearm.

The finger movement consists in extending and contracting the thumb, second and third fingers. This movement is used to advantage in very small writing, such as is used upon carefully written ladies' cards. The long, straight lines in loop letters, and letters p, t, and d, are made with more precision by contracting the fingers than with any other movement.

The muscular movement is produced by the action of the muscle near the elbow, as seen in the engraving of the arm and hand.



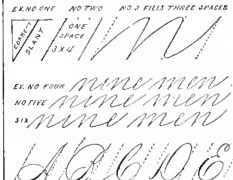
This movement is used to advantage in very rapid business-writing.

The combined movement is the result of a combined or simultaneous action of the finger and muscular movement, and is the chief movement used by the most skillful penmen.

The wholearm movement is produced by lifting the forearm, and swinging the hand and pen from the shoulder. This movement is used in forming large, bold capitals, and is aided in its development by practice with eraser upon the blackboard, as blackboard writing is of necessity produced by the wholearm movement.

According to Roman letters, from which

original script or writing was derived, the general proportions of a letter are, 3 by 4—three measures in width by four in length. This proportion should, in our opinion, be recognized as the standard length and width of one space in writing. As written letters slant to the right, the correct slant may be ascertained by drawing the left and top sides of a square; then dividing the top line into three equal parts, and draw a slanting line, as in example No. 1 below.



Ex. No. 2 represents one space, or the opening between two slanting straight lines placed three-fourths of their length apart.

Ex. No. 3 shows the letter n occupying three spaces. The general direction of curved lines is seen, in a, to be diagonally across a space; in b, to be diagonally across a space; in c, to be diagonally across a space; in d, to be diagonally across a space; in e, to be diagonally across a space; in f, to be diagonally across a space; in g, to be diagonally across a space; in h, to be diagonally across a space; in i, to be diagonally across a space; in j, to be diagonally across a space; in k, to be diagonally across a space; in l, to be diagonally across a space; in m, to be diagonally across a space; in n, to be diagonally across a space; in o, to be diagonally across a space; in p, to be diagonally across a space; in q, to be diagonally across a space; in r, to be diagonally across a space; in s, to be diagonally across a space; in t, to be diagonally across a space; in u, to be diagonally across a space; in v, to be diagonally across a space; in w, to be diagonally across a space; in x, to be diagonally across a space; in y, to be diagonally across a space; in z, to be diagonally across a space.

In Ex. No. 4 the letters are one space apart. In No. 5 there is one and one-third spaces between the letters. In No. 6 there are two spaces between the letters. The spacing between letters should always be uniform, but according to the taste of the writer. Practice upon long words widely spaced between letters tends greatly to develop a free lateral movement. But care must be taken to make the letters correctly.

In another lesson will be presented an alphabet with the general proportions of letters, one space, or three by four, as above.

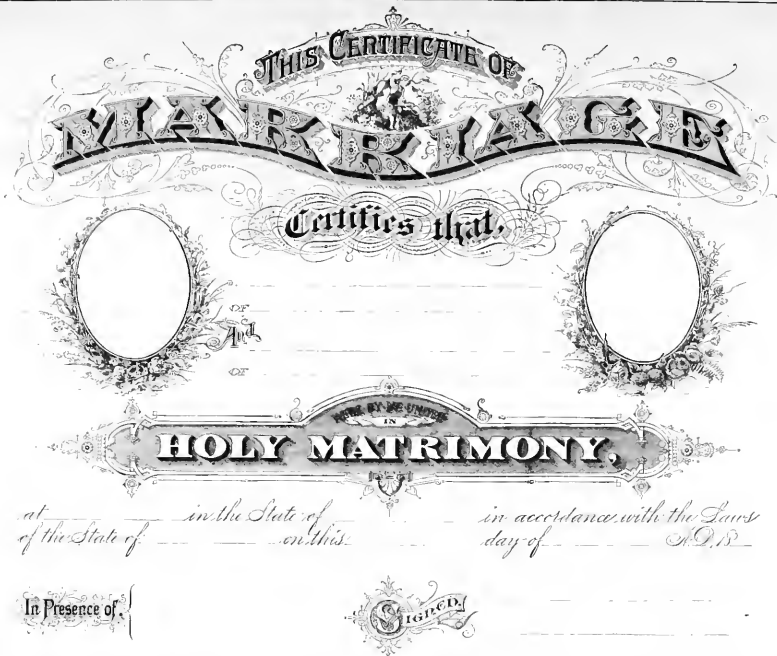
## Send Specimens and Questions.

It may be of future interest and advantage to all of our readers who purpose to make a special effort for improvement of their writing, under the tuition of Prof. Hinman's course of lessons, to forward specimens of their present writing, to be placed on file for future comparison and reference. We would suggest that they be written as follows:

"This is a fair specimen of my writing before practicing from the lessons given by Prof. Hinman through the columns of the PENMAN'S JOURNAL."

Give plainly the name and address.

We are also requested by Prof. Hinman to say that he will take pleasure in answering, through the JOURNAL, any questions pertaining to practical writing which may be sent to him during the continuance of his course of lessons. All specimens of writing, and such questions should be addressed to Prof. A. H. Hinman, Worcester, Mass.



The above cut is photo-engraved from an original design executed at the office of the JOURNAL, and is given as a specimen of pen-drawing and lettering. The above design has been printed, in fine style, on Bristol-board, writing and bond paper; size, 11x14. The Bristol-board is for framing, and the paper for rolling or folding. It is also printed upon a fine quality of Bristol-board, for framing, 17x22. This design is believed to be the most artistic and tasty form yet published for a Marriage Certificate. Single copies of size 11x14 mailed for 50 cents; 18x22, \$1. Free as a premium with the JOURNAL. Either size given.



No cut of this picture is given, owing to the large size of the original picture, which prevents a successful reduction to a size suitable for these pages. The original picture, which was exhibited at the Centennial Exposition, and is now to be seen at the office of the JOURNAL, is 32x48 inches in size, and was designed and executed with a pen by D. T. Ames. It embraces the two great Charters of American Liberty, the Declaration of Independence, Proclamation of Emancipation, with portraits of Washington and Lincoln, and twenty-two pictorial scenes illustrative of the leading national events and improvements of the century past.

The growth and improvements of the country are strikingly represented by two ingenious and skillfully drawn landscape pictures: one, "1776," presents an interminable wilderness, broken here and there by small pioneer settlements; the other, "1876," presents the same landscape, with changes wrought during the lapse of a hundred years—exhibiting a populous country, great cities, railroads, canals, lines of telegraph, bridges, manufactures, ship yards, public and private institutions, forts, light-houses, commerce, etc., etc.

Embracing the entire picture is a border, and extending through it, forming openings for the pictorial scenes, is beautiful rustic and floral work, which unites and unifies the picture, imparting to the whole work a remarkably unique and pictorial effect. No description can be given in this limited space to do it justice. It must be seen to be comprehended.

The picture is one of rare value, and should have a place in every schoolroom and home in the land. Thousands of these pictures have been sold by agents at \$2 each.

The following are a few of the many comments from the press and eminent men:

"One, in looking upon it, sees at a glance the wonder, the transformation our country has undergone during the past century. The whole conception is grand, and the execution is masterly."—*ELIAS A. ATMAN*, State Superintendent of Public Instruction of New York.

"It is a surprising exhibition of skill, and should adorn every home in our land."—*N. Y. School Journal*.

"It is a marvelous work in the art of penmanship; the work is as wonderful as the great progressive work it represents."—*N. Y. Sunday Citizen*.

"It is elegant and artistic."—*Irish World*.

"It is a masterpiece of penmanship and a picture of historic interest."—*Manufacturer and Builder*.

"It is a splendid work of art."—*New York Trade Journal*.

"It is gotten up in splendid style, and should meet with merited success."—*Star-gazer (N. Y.) Telegraph*.

"It is one of the most beautiful specimens of pen-drawing we have ever seen."—*Newark (N. J.) Morning Register*.

"It is a marvelous production, and deserves a place in every home in our land."—*Elizabeth (N. J.) Daily Journal*.

"It is one of the most remarkable effects of the age and the most artistic Centennial production we have ever seen."—*N. Y. Commercial Advertiser*.

"It is the most ingenious and striking historical illustration we have ever seen."—*N. Y. Sunday Mercury*.

"The conception is grand; the scenes, lifelike and thrilling; and the execution, masterly."—*The Writing Teacher*.

"It is a marvel of penmanship, and an extraordinary picture of Progress."—*N. Y. Daily Express*.

"It is a remarkably ingenious and beautiful picture."—*United States Centennial Welcome*.

"It is the most remarkable production of the pen we have ever seen."—*Syracuse (N. Y.) Daily Standard*.

"It is as elaborate and remarkable pen-picture."—*Brooklyn Daily Press*.

"It is a masterpiece of penmanship and skill, by far the most marvellous effect of the kind we have ever seen."—*Brooklyn Daily Union*.

"It is ingenious and skillful."—*REV. EDWARD EGLESTON*.

"I will receive great satisfaction from the inspection."—*HON. HAMILTON FOSTER*, Secretary of State Washington, D. C.

"The illustration of the subject is admirable."—*HON. M. R. WATTS*, Chief Justice of U. S. Supreme Court, Washington, D. C.

"The Centennial Picture of Progress is a work of great ability and real genius."—*HON. EDWARD FIERSTONE*, Attorney-General of U. S., Washington, D. C.

"It is very interesting."—*HON. ALONZO TAFT*, U. S. Secretary of War, Washington, D. C.

"It is a beautiful work of art."—*HON. R. B. BROWN*, Secretary U. S. Treasury, Washington, D. C.

## The January Issue Exhausted.

So unexpectedly numerous have been subscribers since January, who wished to begin with the year, that the several thousand copies reserved for back numbers have been entirely exhausted; but in order that the course of writing-lessons by Prof. Hildesheim, which began in that number, may still be complete to those who may in future wish to begin with the year, we have here reprinted that portion of the January number containing the lesson, together with cuts showing copies, reduced in size, of six of our premiums, viz., the Bounding Stag, Spread Eagle, Garfield Memorial, Lion's Prayer, Family Record, and Marriage Certificate.

Agents and others who desire to represent what the premiums are can secure extra copies of this sheet. The copies here represented are greatly reduced in size from those given as premiums, and hence present a very much inferior appearance. The premium-sheets are all printed, in the first style, on heavy plate-paper, and constitute a series of the finest and most interesting pen-pictures that have ever been reproduced in this country.

## Back Numbers.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878 but *December*; all for 1879, except *January, May and November*; all numbers for 1880; all numbers for 1881; all for 1882, except *June*; all for 1883, but *January*. It will be noted that while Mr. Spencer's writing-lessons began with May, the second lesson was in the July number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$4, or any of the numbers at 10 cents each.

## Responsibility for Mail.

The risk of sending properly directed matter by mail is very slight; and in all cases where the remitter will hand the same to the postmaster for examination before sending, we will be responsible for losses; and on the statement of the postmaster that he saw the money inclosed and duly mailed, we will consider it the same as received by us. Persons directing books and packages to be sent by mail may have the same registered by simply remitting ten cents extra. All such packages are sent at the risk of the person who orders.

### The Penman's Art Journal

Has now attained to the fourth number of its eighth volume, and reached a circulation of over 15,000 copies monthly. It is among the finest printed and best illustrated papers of the world. Every number will contain sixteen pages, the size of *Harper's Illustrated Weekly*. In each will be a lesson in PRACTICAL WRITING and several specimens from the pens of our leading masters, as well as from amateur penmen. There will also be carefully written essays upon topics of general interest, and a select miscellany pertaining to art, science, literature, humorous and educational matters.

#### TERMS AND PREMIUMS.

With the first number of the JOURNAL each subscriber who remits \$1 is entitled to receive, free, a choice of the following premiums:

*First.* "Ames's Guide to Self-Instruction in Practical and Artistic Penmanship," which is a handsome work of 64 pages, giving examples for flourishing and lettering. *Second.* The Centennial Picture of Progress, 22 x 28, which is one of the most interesting and artistic pen-pictures ever issued, giving a pictorial representation of changes wrought in our country during the one hundred years following the Declaration of Independence. *Third.* The Bounding Stag, which is an elegant specimen of flourishing and lettering, 24 x 32 inches in size, and on five heavy plate-paper. *Fourth.* The Spread Eagle—a beautifully flourished design, same size as Stag. *Fifth.* The Garfield Memorial, which is an elaborate and beautiful specimen of artistic pen-work, 19 x 24. *Sixth.* The Lord's Prayer, same size as the Memorial, is an elegant and popular pen-picture. *Seventh and Eighth.* A Family Record, or Marriage Certificate, each 18 x 22. Also, very attractive and valuable publications.

#### Liberal Terms to Agents.

#### WHO SHOULD SUBSCRIBE FOR THE "JOURNAL."

Every lady or gentleman who would make an effort for the improvement of their writing at home or in their place of business.

Every teacher and pupil of writing in our schools.

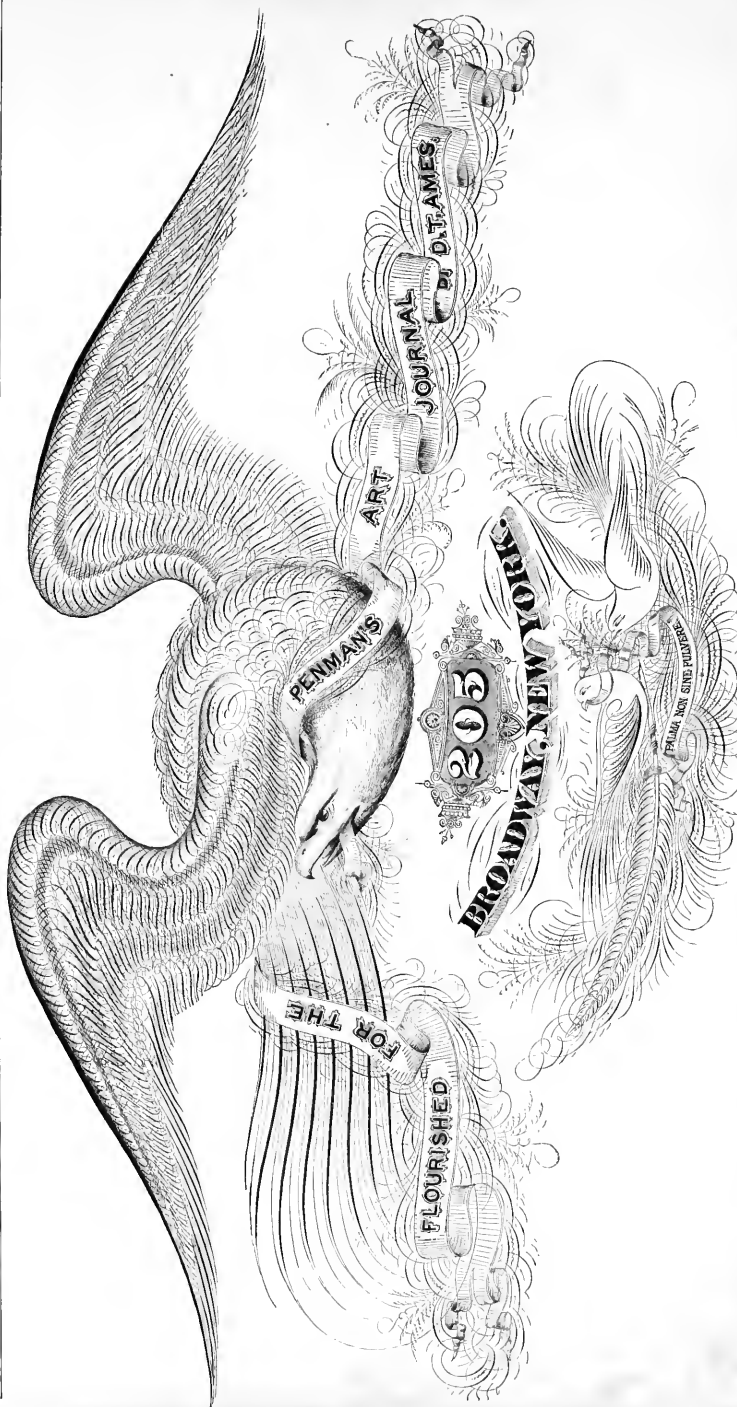
Every parent who has sons or daughters whom he would have become more interested or efficient in their writing.

Every school officer who would be familiar with the highest standards of writing and best methods for its instruction.

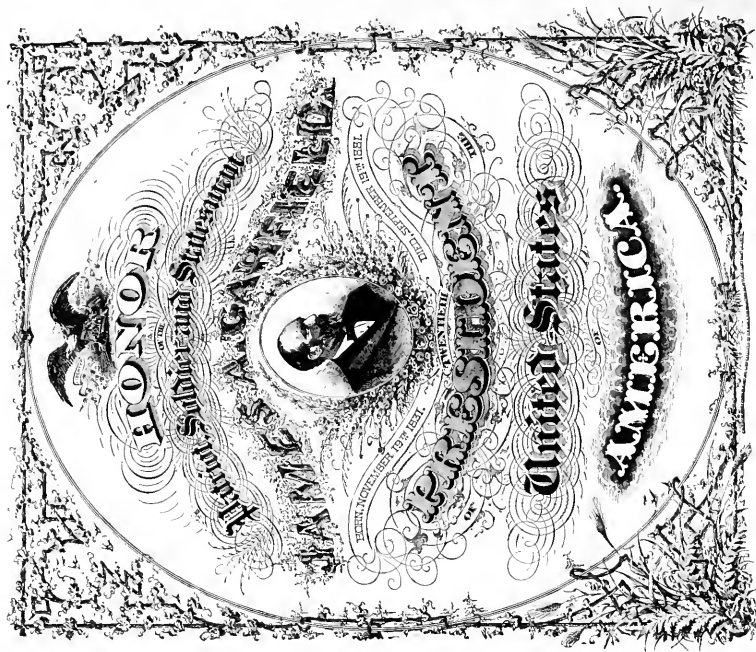
Every admirer of good practical or artistic penmanship.

#### Writing-Ruler.

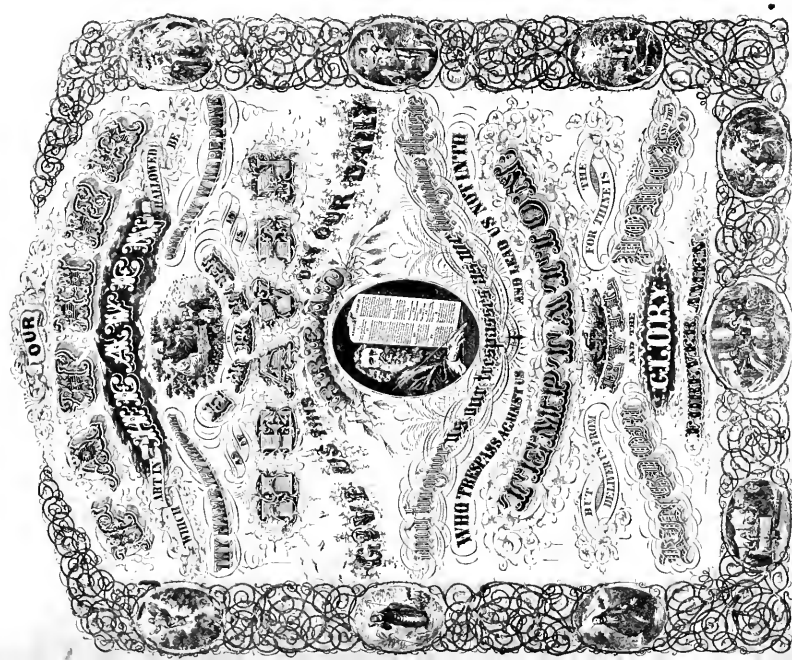
The Writing-Ruler has become a standard article with those who profess to have a suitable outfit for practical writing. It is to the writer what the chart and compass is to the mariner. The Writing-Ruler is a reliable penmanship chart and compass, sent by the JOURNAL on receipt of 30 cents.



The above cut is photo-engraved from an original pen-and-ink specimen of our own design and execution; the size of the original is 28 x 46. We have the same photo-lithographed and printed upon good plate-paper, 24 x 32 inches in size, and it is one of the eight premiums—a choice of which is given to every new subscriber or renewer of a subscription to the JOURNAL. To any one not a subscriber it will be sent for 30 cents.



The above cut was photo-engraved from a pen and ink drawing, 22x28, executed at the JOURNAL office. Larger copies have been printed, by photo-lithography, upon fine plate-paper, 12x24, one of which is given as a premium with the JOURNAL. Copies mailed to others than subscribers for 50 cents each.



The above cut was photo-engraved from a pen and ink drawing, 24x30, executed at the office of the JOURNAL. Larger copies have been printed, by photo-lithography, upon fine plate-paper, 12x24, one of which is given as a premium with the JOURNAL. Copies mailed to others than subscribers for 50 cents each.



SIZE OF THE ORIGINAL 27 x 40 INCHES.

The above cut is photo-engraved from our own pen-and-ink copy. The size of the original is 27x40 inches. It has been photolithographed, and is printed upon fine plate-paper, 21 x 32 inches in size. It is one of the eight premiums—a choice of which is given to every new subscriber, or renewer of a subscription to the JOURNAL. To any one not a subscriber it will be sent for 50 cents. The pen-shading around the lettering was done with our patent Shading T Square.

# Comments of the Press on the "Journal."

Below we quote from a few of the many highly-complimentary notices which the press of the country has been pleased to bestow upon the JOURNAL:

"THE PENMAN'S ART JOURNAL is one of the most attractive and interesting of our exchanges. It is most ably edited by D. T. Ames and B. F. Kelley—both of whom are persons of great skill and experience, alike as artists and teachers. Their able and skilful conduct of the JOURNAL has certainly placed it in a long way in advance of any other paper of the class, and even gives it a very high rank among the class periodicals of our times. Its editorials are powerful appeals for good, practical writing, while the practical lessons in writing and correspondence have been of great value to all classes, and especially so to teachers and young ladies and gentlemen who are seeking self-improvement at home or in the office. To be so careful to paper that is doing a more useful work than the JOURNAL, and it really ought to find a place in every home, school, and counting room in the land. It consists of sixteen pages, elegantly illustrated, and fifty type pages."—*American Counting-room.*

"THE PENMAN'S ART JOURNAL is a sixteen-page tablo JOURNAL devoted to the interests of good penmanship. Its typographical appearance is extremely neat, and it is as handsomely illustrated with portraits and verses, and examples of elegant penmanship by American penmen. In addition to the interesting and pretty stories of general news of the tract it contains writing-lessons with novel illustrative diagrams."—*London (England) Paper and Printing Trade Journal.*

"Every number is replete with hints and lessons in practical writing, and a choice collection of literature. We cannot speak too flatteringly of the journal. It would only be to be seen to be admired."—*House and Home.*

"It is a welcome visitor to our table. It is not only beautiful, but highly entertaining and instructive. It is something how this splendid journal has grown in public favor."—*Washington Centinel.*

"It is really an art journal, and should be in every counting room and in the hands of every teacher."—*New England.*

"It is without doubt the best paper devoted to penmanship in this country."—*Bayley's College Journal.*

"It is without exception the most handsome and forcible educational journal published."—*Windsor (Canada) College Journal.*

"The success of THE PENMAN'S ART JOURNAL, as a penman's paper of the highest type is a matter upon which not only Mr. Ames, its publisher, is to be congratulated, but the penmen of America as well. Several attempts were made to establish penman's papers before the ART JOURNAL was founded, but they were at best partially successful. But the ART JOURNAL, as an exponent of the pen art, is unquestionably the first publication of its kind in the world. It is well-edited, has a long list of contributors to its columns, and its illustrations of artistic penmanship, by many of the most noted American penmen, it stands pre-eminent. Mr. Ames is an indelible writer, and has honestly earned the success to now enjoy."—*Jacksonville (Fla.) College Record.*

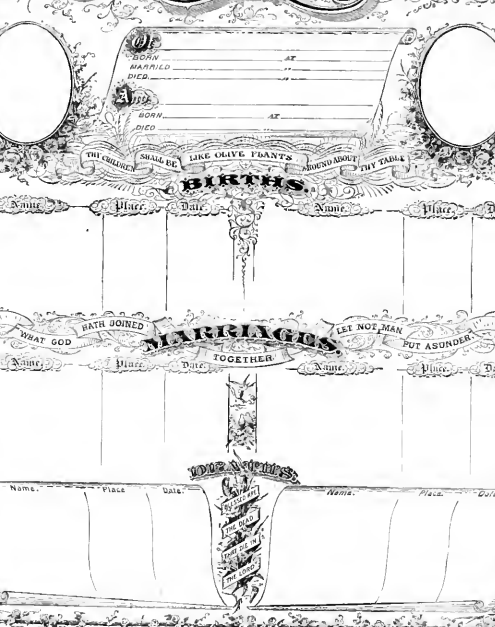
"It is infinitely beautiful and complete, always interesting and instructive."—*The Clerk.*

"We do not know how the JOURNAL, either as regards its admirable advice to learners and teachers of writing, its literary matter, the excellence of its typography, or the art and skill displayed in the production of illustrations, can be improved. It is certainly the par excellence of penman's papers."—*Pittsfield College Journal.*

"It is really a magnificent journal, giving instruction in everything pertaining to the art of writing, with the most elegant specimens of penmanship, in plain and ornamental. The JOURNAL is so beautiful and useful, we have never seen, and we have seen several handsome papers."—*Shorthand Writer.*

"It is one of the most attractive and valuable illustrated periodicals of the day. Its lessons in practical writing are of immense value to every teacher and pupil of writing. While its finely illustrated papers are a feast to the eye of every admirer of beautiful penmanship."—*St. Louis (Mo.) League.*

# Penman's Art Journal



The above cut is photo-engraved from an original pen-and-ink design, 22x28, executed at the office of the JOURNAL. Copies have been finely printed on Bristol-board, 18x24. A copy is given free, as a premium, with the JOURNAL. Price, by mail, 50 cents. Send for Agents Circular.



Given free, as a premium, with the "Journal." The "Guide" is a book of 64 large pages, elegantly printed on the finest quality of plate-paper, and is devoted exclusively to instruction and copies for plain writing, of hand flourishing and lettering. We are sure that no learner, in the least of the penman's art, who will this. Thirty-two pages are devoted to instruction and copies for plain writing. Fourteen pages to the principles and examples for flourishing. Sixteen pages to alphabets, package-marking, and monograms. Price, by mail, in paper covers, 75 cents; handsomely bound in stiff covers, \$1. Given free (in paper), as a premium with the JOURNAL, one year, for \$1; full bound (in stiff covers) for \$1.25. Live agents wanted in every town in America, to whom liberal discounts will be given. Both the JOURNAL and book are things that take everywhere. With them agents can make more money, with less effort, than with any other publication they handle.

"It is a really artistic and excellent production. There are in it just such things as gladden the hearts of the youth, stimulating them to improve their writing, and are so well appreciated by lovers of the beautiful in artistic and systematic penmanship."—*The Bookkeeper.*

"It is truly an artistic paper, and cannot be too highly commended. Each number, by virtue of both its appearance and its reading matter, claims precedence. For those who desire to become accomplished penmen it is simply invaluable."—*The Pathful Worker.*

"This is the sixth year of its publication, and during this period it has exerted a widespread and powerful influence in every department of penmanship. To the teacher it has given the experience and advice of the best masters. To the learner it is full of instruction. To the artist it presents the natural and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and everyone should be—can in no way better his penmanship than to subscribe for the JOURNAL."—*Bremen's Monthly.*

"It is truly an Art Journal, as such, all who love the artistic career of shorthand will be delighted with it. In this sense we quote from the JOURNAL an article on 'Flourishing Writing,' which is worth its times the full subscription-price to prospective amateurs who are undecided to 'flourish' with the pen."—*Zimeng's Shorthand Writer.*

"The JOURNAL is one of the finest class papers published, and one not to be a professional penman to appreciate its merits."—*The Library Journal.*

"It is one of the finest, most attractive and most valuable of our exchanges."—*New England Self-Educator.*

"It is as nearly an ideal paper as we can expect to find in this imperfect world. The appearance is fine, the matter excellent, and its style unmistakable. H. C. Spencer's lessons are the best thing yet done in a penman's paper."—*Common Sense Education.*

"Persons who are endeavoring to improve their handwriting will find 'secret aid' in this JOURNAL."—*Frank Leslie's Boys and Girls Weekly.*

"Every number is worth the yearly subscription-price, and any family where there are growing boys and girls cannot afford to be without it. Just think of it, young friends, what a privilege it would be to gather around your table at home with pen and paper, at hand, and practice plain penmanship under the eye of the best teachers in America. This you can do by simply subscribing for THE PENMAN'S ART JOURNAL. Every number is filled with choice reading matter. Penmen from all parts of the country contribute to its columns. Every teacher in our public schools should subscribe for this paper."—*Bayley's College Journal.*

"It is a most excellent magazine."—*Student's Journal.*

"It is a general writing instructor, and should be in the hands of every self-improver in writing, and in matters pertaining to the chirographic art."—*Shorthand Record.*

"It is an elegant sixteen-page paper, and contains matter that will prove interesting and instructive to all who wish to improve in the art of writing."—*Windsor News.*

"It is a sixteen-page finely illustrated and excellently printed monthly devoted exclusively to the art and science of teaching penmanship."—*Buffalo Journal.*

"Besides a large amount of useful and instructive reading and lessons in penmanship, it contains several beautiful drawings made by pen artists. We can recommend this beautiful and instructive journal to all who wish to attain to the desirable accomplishment of good writing."—*Pittsfield City Commercial.*

"It is ably edited by O. T. Ames, the acknowledged expert in penmanship, and is a handsome twelve-page monthly, full of valuable information, profusely illustrated with artistic pen-drawings."—*N. Y. Freeman's Herald.*

"The illustrations in artistic penmanship, from penmen of note, are very superior specimens, but so far the greater number of subscribers the 'Lessons on Practical Penmanship,' which have received the seventh number, are the most useful features of the paper. These lessons are fully illustrated by drawings, and contain elaborate instructions in the formation of the letters of writing as well as the formation of correct cues."—*Ave Maria.*



## Comments on "Ames's New Compendium of Artistic Penmanship."

"Ames's New Compendium of Practical and Artistic Penmanship" is a very beautiful and valuable volume, got up in the highest style of decorative art. The importance of a good legible hand can hardly be exaggerated, and this beautiful volume contains not only the penmanship of the pen for that purpose, but is very beautifully illustrated, so that one can see the whole of the system. The book has over seventy pages, full of beautiful specimens of the art which Mr. Ames has taught so successfully for so many years and it needs to be seen to be appreciated. The most beautiful specimens of writing for certificates for judges, for resolutions, book and business certificates, etc., are contained in the volume, and show how completely Mr. Ames is a master of his art. The variety of styles in writing is almost bewildering and no one can have any idea of what perfection the

art can be brought out does not see this book. It seems very completely to fill up its province, both in laying down the rules for writing, and illustrating them, and in showing the perfection of beauty which can be attained in calligraphy.—*Elizabeth (N. Y.) Daily Journal.*

This is an elegant large work of just what is set forth in its title page. The illustrations are real penmanship. They are therefore, far better specimens of real pen-work than are those which have been imitated and traced over by the engraver's art. These photographic plates produced from actual pen-portraits, are the true evidences of what is in the hands of the skilled artist the pen is capable of accomplishing. As an introduction the work is entitled to a place in the studio,

the library, and the parlor. It is the work of true artistic merit.—*American Counting-room.*

The "New Compendium" is received, and after a careful examination, in my judgment it is the greatest and most marvelous work on penmanship ever published.—*H. VOGEL, 1810 South Broadway, St. Louis, Mo.*

I am delighted with the "Compendium," and would not part with it for five times its cost if I could not purchase another.—*L. N. CAMP, 1010 Market Street, St. Louis, Mo.*

The "Compendium" is received. I am more than pleased with it. It is replete with practical genius.—*E. M. HENNINGSEN, Providence, R. I.*

It excels in extent, variety and artistic excellence, as

well as in its peculiar adaptation for the use of penmen and artists, any work we have ever examined.—*New York School Journal.*

It is a valuable work upon practical and artistic penmanship, and gives full specimens of the penman's art.—*N. Y. Daily Star.*

Penmen and artists have here specimens of almost every kind of work that can be done with the pen. Good and able artistic power and remarkable skill is shown all through the work.—*Publisher's Weekly.*

The "Compendium" is very beautiful, and I am sure that in the wealth and variety of its designs it could find a rich field for study and improvement.—*A. G. COOKMAN, Minneapolis (Minn.) Academy.*

It gives us all the old undecipherable effects and new patterns. Wherever we look we find the mystery of the fine and heavy lines, flourishes, and all wonderful pen arabesques, will find as much as he is likely to master.—*New York Tribune.*

It is remarkable for its scope, variety and originality.—*Prof. C. C. Curtis, Minneapolis, Minn.*

I think it far superior to any work of the kind yet published. It meets the wants of every live penman; no energetic worker can afford to be without it.—*A. A. Clark, special teacher of writing in Public Schools of Cleveland, Ohio.*

I am delighted with it. It is the most complete work of the kind I have ever seen.—*W. C. Stanley, professor of penmanship and book keeping in the Newark (N. J.) High School.*

I find it even more than I anticipated, which was something excellent.—*G. C. Cannon, Boston, Mass.*

It contains an almost endless collection of designs adapted to the practical department of ornamental penmanship.—*Prof. A. H. Thomas, Worcester, Mass.*

I consider your Compendium a valuable contribution to the list of penmanship publications; one which justly exhibits not only the author's talent, but the prevailing taste and genius of our times.—*Prof. H. C. Spencer, Washington, D. C.*

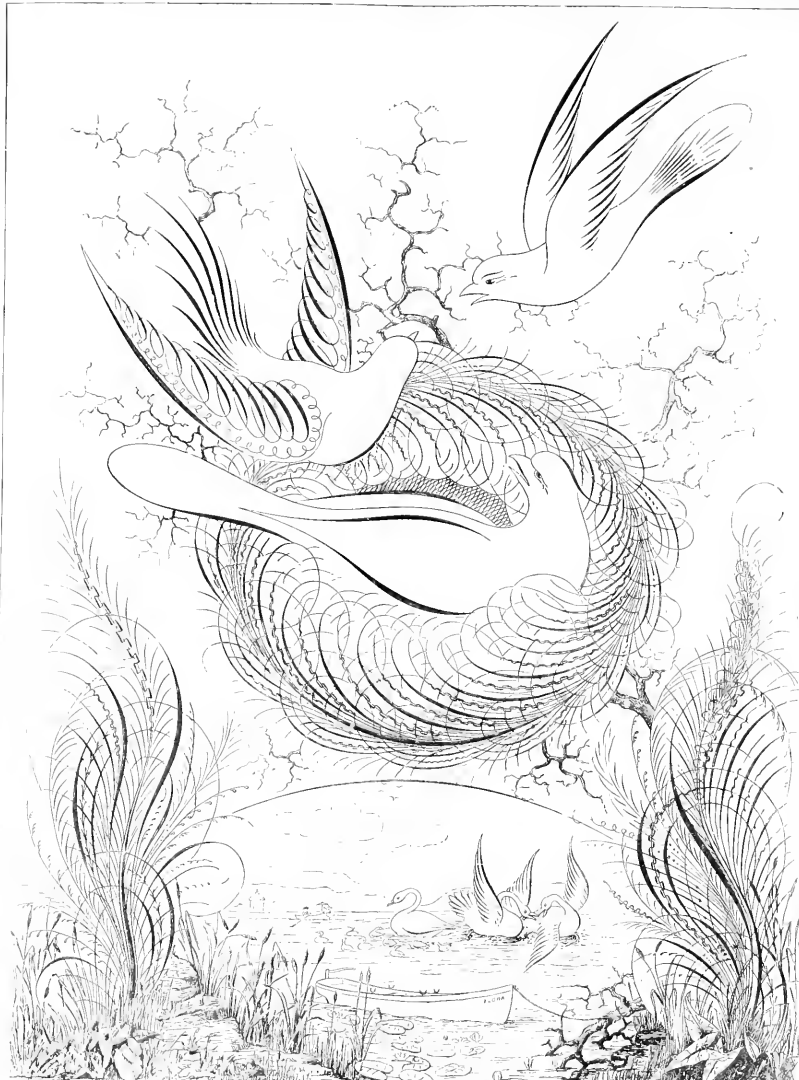
The special advantage over other publications of writing is in the process through which you exhibit the penman's instead of the engraver's art. It evinces great care in preparation and thorough knowledge of the field you occupy.—*Prof. S. S. Packard, New York.*

You have certainly taken a long step in advance of other nations. You have not only furnished alphabets and material for the use of penmen and artists, but you have combined that material into the most beautiful and artistic designs for resolutions, memorials, testimonials, title pages, etc., thus placing before penmen and others what has long been needed. No penman having once seen this work will willingly be without it.—*Prof. C. E. Cady, New York.*

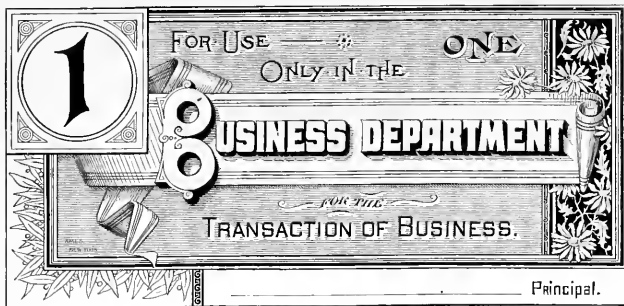
An authentic cyclopaedia and complete guide to pen-work, such as you have now presented in your "New Compendium," has long been needed, not only by business education and professional penmen, but by all classes in whose affairs, public and private, the art of a willing and able scribe is required.—*H. A. Spencer.*

In my judgment it is the best hand book for penmen that I have yet seen.—*C. C. Corbett, principal of Commercial Department of Central High School, Pittsburgh, Pa.*

Taking the whole field of penmanship, it contains more valuable matter for penmen and less rubbish than any similar work I ever saw.—*H. Shattuck Medina, N. Y.*



The above cut is photo-engraved from pen and ink copy, executed at the office of the JOURNAL, and is a page from the department of flourishing in "Ames's New Compendium of Practical and Artistic Penmanship," which is universally acknowledged to be the most comprehensive and practical guide, in the entire range of the penman's art, ever issued, comprising a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11 x 14 plates of commercial designs, engraved resolutions, testimonials, memorials, certificates, title pages, etc., etc.; in all, SEVENTY 11 x 14 inch plates. It contains numerous examples of every species of work in the line of a professional pen-artist. Price, by mail, \$5; mailed free, as a premium, to the sender of a club of twelve subscribers and \$12 to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

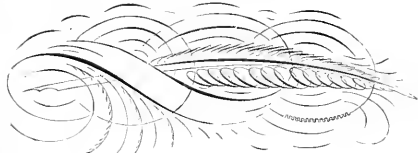


These cuts represent one each of the large and small currency notes for use in conducting actual business transactions in commercial schools. The currency is printed on good bank-note paper, and in all the desired denominations. Circulars giving full information mailed on request.



George W. Lewis, President,  
Leonard H. Wilson, Treasurer.

Lewis A. Osborn, Secretary & Cashier,  
G.T. Peters, Secretary.



The above cuts are photo-engraved from pen-and-ink copy executed at the office of the JOURNAL, and are given as specimens of commercial work. Orders for similar work received and promptly filled. Estimates given on request.



